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Quartos, but if the editor does not care to note orthographic differences, why should he include in his brief list the variants "than" for "then" and "Pallas" for "Pallace"? The inclusion of such variants leads the reader to believe that a thorough collation has been attempted. Textual omissions or errors like these might be cited from almost every page of the edition. Those mentioned have been chosen practically at random.

Other features of this work must be passed over briefly. The elucidatory notes, though judicious, will not prove especially illuminating to ordinary students. The special introductions to the plays are apparently products of haste and frequently contradict statements made elsewhere in the volumes.³ To the General Introduction the editor would probably attach more value than to any other part of the work. His discussion of Greene's life and writings, while not marked by brilliancy of form or treatment, displays sanity in dealing with questions which have certainly provoked the exercise of other qualities in the past. In particular, his rejection of Grosart's theories as to Greene's ordination to the ministry and the authorship of *Selimus* will command general assent. It is to be regretted that Professor Collins did not know that he was anticipated in both cases, as well as in his proposed chronological order of Greene's plays, by Professor Gayley, whose introduction to the *Friar Bacon*⁴ is the most sensible and accurate discussion of Greene's work that is now in print. Professor Collins's similar ignorance of Professor Manly's text of the *James IV*⁵ with the emendations there proposed, is another cause for regret.

But most of those who are attracted to the book, especially that large class of scholars to whom the original Quartos are inaccessible, will be disposed to welcome the publication primarily as an authoritative text of Greene's plays. Their expectations will not be realized. For the statements made in the preface as to the fidelity and care with which the most important part of the task has been undertaken, are totally misleading.

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³ For example, opinions expressed concerning the date of *Alphonsus*, I, 70, 74-75 are inconsistent with I, 39-42 on the same subject.

⁴ *Representative English Comedies*, New York, 1903, pp. 397 ff.

⁵ *Specimens of the Pre-Shakespearean Drama*, Boston, 1900, II, 327 ff.

CORRESPONDENCE.

TELL ME, WHERE IS FANCY BRED.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Has the immediate source ever been pointed out of the song in *Merchant of Venice*, III, 2:

Tell me, where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?

Reply, reply.
It is engender'd in the eyes,
With gazing fed; etc.?

A remote source is certainly the sonnet of Jacopo da Lentino, quoted by d'Ancona in his *Manuale della Letteratura Italiana*, Florence, 1904,—I, 62:

NATURA E ORIGINE D'AMORE.

Amore è un disio che vien dal core,
Per l'abbondanza di gran piacimento;
E gli occhi in prima generan l'Amore,
E lo core li dà nutrimento.

Bene è alcuna fiata uomo amatore
Senza vedere suo 'nnamoramento;
Ma quell' amor, che stringe con furore,
Da la vista de gli occhi ha nascimento.

Che gli occhi rappresentano a lo core
D'ogni cosa che veden bono e rio,
Com' è formata naturalmente.

E lo cor che di ciò è concepitore,
Immagina; e piace quel disio;
E questo Amore regna fra la gente.

Perhaps some student of sources and of the various versions of conventional themes will find an interest in tracing the origins of this thirteenth century sonnet, and the links between it and Shakespeare's song.

L. M. HARRIS.

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MARY LUCRETIA DAVIDSON.

To the Editors of *Mod. Lang. Notes*.

SIRS:—I beg to call to the attention of your readers a biography of the American poetess, Mary Lucretia Davidson, in Italian, with selections from her poems, by Professor G. V. Calligari of the University of Padua.¹ It is nothing new that the study of English literature should be cultivated by learned Italians, but that an author so little known in her own country as Lucretia Davidson should be made the subject of special study is remarkable. Some explanation is to be found in the preface to this edition, from which one gathers that there is a personal and sentimental element, connected with the play by Gia-

¹ *Lucrezia Maria Davidson, con un saggio delle sue poesie. Padova, Verona, Drucker, 1906.*

cometti in which the life of the poetess is dramatized, in the making of the book. It is, therefore, a labor of love, but none the less creditable to the author and his nation, as evidence of their far-reaching interest in literature, and flattering to us.

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AN UNNOTED SOURCE OF *L'Allegro*.

To the Editors of Mod. Lang. Notes.

SIRS:—The various editors of the works of Milton have determined many of the sources of *L'Allegro*, but one source seems to have been unobserved. I refer to the introductory verses of the narrative lyric, 'The Sunne when he had spred his raies,' which appeared in the second edition of Tottle's *Miscellany*, among the poems attributed to 'Unknown Authors.' The opening verses of the poem read as follows:

- The Sunne when he had spred his raies,
And shewde his face ten thousand waies,
Ten thousand things do then begin,
To shew the life that they are in.
5 The heauen shewes liuely art and hue,
Of sundry shapes and colours new,
And laughs vpon the earth anone.
The earth as cold as any stone,
Wet in the tearcs of her own kinde:
10 Gins then to take a ioyfull minde.
For well she feesles that out and out,
The sunne doth warme her round about,
And dries her children tenderly,
And shewes them forth full orderly,
15 The mountaines hie and how they stand,
The valies and the great maine land,
The trees, the herbes, the towers strong,
The castels and the riuers long.
And euen for ioy thus of his heate,
20 She sheweth furth her pleasures great.
And sleepes no more but sendeth forth
Her clergions her own dere worth,
To mount and flye vp to the ayre,
Where then they sing in order fayre,
25 And tell in song full merely,
How they haue slept full quietly
That night about their mothers sides.
And when they haue song more besides,
Then fall they to their mothers breastes,
30 Where els they fede or take their restes.
The hunter then soundes out his horne.
And rangeth strait through wood and corne.
On hillcs then shew the Ewe and Lambe,
And euery yong one with his dambe.
35 Then louers walke and tell their tale,
Both of their blisse and of their bale,
And how they serue, and how they do,
And how their lady loues them to.
- (Arber's reprint, p. 230.)

The general similarity of this succession of morning pictures to those in *L'Allegro* is of course apparent, but the correspondence is not

merely a general one. Thus with verses 1-6, compare *L'Allegro* 60-62:

Where the great Sun begins his state,
Robed in flames and amber light,
The clouds in thousand liveries dight.

With verses 15-18, compare *L'Allegro* 73-78:

Mountains on whose barren breast
The labouring clouds do often rest;
Meadows trim, with daisies pied;
Shallow brooks, and rivers wide;
Towers and battlements it sees
Bosomed high in tufted trees.

With verses 31-32, compare *L'Allegro* 53-56:

Oft listening how the hounds and horn
Cheerly rouse the slumbering morn,
From the side of some hoar hill,
Through the high wood echoing shrill.

With verses 35-38, compare *L'Allegro* 67-68:

And every shepherd tells his tale
Under the hawthorn in the dale.

Ever since Warton first proposed that 'the word *tale* does not here imply stories told by shepherds, but that it is a technical term for *numbering sheep*,' opinion has been divided as to the meaning of this last couplet. In support of his position, Warton cites W. Browne, *Shepherd's Pipe* (1614), *Egl. v.*:

Where the shepherds from the fold,
All their bleating charges *told*;
And, full careful, search'd if one
Of all the flock was hurt or gone;

and Dryden, *Vergil, Bucol.* 3, 33:

And once she takes the *tale* of all my lambs.
(Todd, *Milton's Poet. Wks.* (1842) 3, 394.)

On the other hand, the more popular interpretation, that the shepherd talks of love, is, as Masson observes, 'more pleasing,' and it is a custom as old as the Greek pastoral life. This interpretation receives weighty support from the comparison instituted above.¹

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¹ Gavin Douglas's *Proloug of the twelt buik* (cf. Warton, III, 220 f.), which for other reasons should be kept in mind in connection with the poem cited from Tottle's *Miscellany*, is also sympathetic with that other 'tale' that always will be told:

And thochtful luffaris rowmys to and fro
To leis thar payne, and plene thar joly wo;

but the satisfaction of a 'more pleasing' conclusion, the abettor of many a popular fallacy, must be restrained when, as in the present instance, there is no escape from the tamer satisfaction of advocating what is indisputably clear.—J. W. B.